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# Law pleases filmmakers, Bar Association is told

By NORMAN DESLISLE
Canadian Press

QUEBEC—Delegates gales to the Canadian Bar Association (CBA) convention were told Tuesday that Quebec's film industry was pleased with recent legislation aimed at developing the industry.

Quebec film producer Denis Heroux told a CBA cinema workshop that he welcomed the new law, which film producers "had been requesting for a long time."

Legislation abolishing Quebec's film censorship board and empowering the government to intervene when "certain practices in the Quebec film industry . . . appear to contravene the people's cultural needs," was passed in the national assembly June 19.

Heroux told the workshop the law would help Quebec cinema to grow.

Quebec Communications Minister Denis Hardy drafted the law and he was recently named special administrator to oversee its application by Premier Robert Bourassa.

**WANTS GUIDELINES**

A film company vice president told the workshop, however, he disagreed with section of the censorship board's power that theatres now have no guidelines as to what is permissible under the law.

Andry Linck also said any complaints against exhibitors would have to be brought before the courts and his client might take more time than under the old system.

Hardy, attending the workshop, answered that "dubious" films would be assessed by a court of law to establish guidelines.

Guy Gagnon, lawyer for a film distribution association, said that while the new law would "permit the film industry to breathe a little easier," it gives the government excessive powers.



DENIS HEROUX
. . . welcomes law

Hardy answered that his department intended only to ensure the province's "cultural sovereignty" was assured, and he added that any government decision could be appealed in the courts.

More than 3,200 lawyers and judges are attending the five-day convention which ends tomorrow.

Workshops are being held simultaneously at three local hotels and convention organizer Jean-Maurice Cantin said all area hotels and motels "are filled to bursting" with delegates.

Seven of the nine Supreme Court of Canada judges attended Monday's opening and four of them are scheduled to stay for the rest of the convention.

# Toronto horror film nears top box office

TORONTO — (CP) — Black Christmas, a Toronto-made thriller, has become English-speaking Canada's number two domestic box office champion and the second to crack the $1 million barrier.

The film's gross, 10 months after initial release, stands at $1,274,000 — second among Canadian-made films only to the record $1.8 million of The Apprenticeship of Duddy Kravitz.

Warner Brothers has opened the movie in selected U.S. markets under the title, Silent Night, Evil Night. The title was changed because it was felt white audiences would stay away thinking Black Christmas was for blacks, said producer Gerry Arbeid of Astral Films.

Black Christmas made $1 million worth of sales at the Cannes Film Festival and officials responsible for the federal government-sponsored Canadian participation at the festival confirm the movie did more business there this year than most of the other Canadian movies combined.

Dick Schouten of Vision IV, an associate of the project, said the film has been making a profit since last December.

Warner Brothers changed its mind and was soon taking advertisements in Variety, the international show business newspaper to announce that starting this fall Black Christmas would be shown in 600 theatres across the U.S.

Schouten said Warners Brothers is predicting a minimum $7 million U.S. box office gross.

The film features Keir Dullea, Olivia Hussey, John Saxon and Margot Kidder.



Gazette, Len Sidaway
Randy Bishop: Cooler road reception unacceptable

# Montreal will feel a loss as Randy Bishop leaves

By DOUG PRINGLE
for The Gazette

Montreal is to lose yet another talented musician. This time it is Randy Bishop, who feels he needs to move to Los Angeles to further his music career.

Bishop, whose low-key off stage presence hides an inner tension that comes alive in dynamic yet personal stage shows, arrived in Montreal from the U.S. four years ago.

He came with a Californian band, The Workers, to record their second album, Hot Wax. The band spent only a couple of weeks in town but, said Randy: "We became enamored with the city and people of Montreal and decided we had to perform for them."

The reception for their six week engagement at The Montache was so warm that they decided to move the entire Worker family — wives, girlfriends, agents et al — to Montreal.

During the next couple of years The Workers enjoyed great success in the Montreal area. Day and Night, a single pulled from their third album, became first a Canadian and then an American hit.

**SPOILED**

With the pressure of international stardom upon them, and spoiled by Montreal's instant and enthusiastic reaction to them, the band was unable to accept a cooler reception on the road. A negative feeling developed.

It was at this point two years ago that Randy decided to branch out on his own.

"I had been in and out of bands for 10 years, had done theatre both in college and professionally, and decided it was now time to make my own decisions. If there are mistakes to be made I want them to be my own. I've seen bands take an hour to leave a room because they all had to vote on it. From my experience democracy and music do not mix," said Randy.

So he went on to pursue a highly successful solo career not only as a singer and versatile musician but also as a record producer and song writer.

**HIT RECORD**

In what Randy terms "an exercise in making a hit record" he produced, wrote and sang Don't You Worry, which became the most-played Canadian hit in 1974. At the same time he produced numerous hit singles for the French-Canadian market, as well as wrote and arranged commercial jingles.

But as Very Special Placers, his follow-up to Don't You Worry, was climbing up the chart, his record company, Good Noise, decided to close its office, leaving the record without promotion and support. The single expired.

"At this point I felt let down by the Canadian record industry and decided that, in the future, I would deal only with U.S. record companies," said a disappointed Randy. "However I have found negotiations by long-distance telephone expensive and next to impossible.

"Therefore the only course open to me is to move to Los Angeles, which is the centre of the North American music industry."

A hopeful Bishop left for Los Angeles this week — with much newly-written and recorded music, including one song that a record company president called "the most accurate single I've heard in six months."

# Big name acts provide power for Klondike Days' success

EDMONTON — (CP) — Organizers of Klondike Days went after everyone from Sinatra to Elvis for their entertainment package this year, and the gamble paid off.

Big-name entertainers such as Johnny Cash, Paul Anka, the Osmonds and Dionne Warwicke attracted 112,000 persons to performances during the city's 10-day July festival with tickets ranging from $5 to $7.

It was the Edmonton Exhibition Association's first attempt at lining up an all-star cast, a move inspired by the recent completion of the 16,000-seat coliseum adjacent to the exhibition grounds.

Applauded by critics as "the best entertainment package Edmonton has ever seen," the coliseum attractions packed in 24,000 for the Beach Boys, 19,000 for Johnny Cash, and 18,000 for the Osmonds.

**PAID OFF**

"Some people thought the exhibition association was getting carried away, hiring all those stars," said Bill Owen, public relations director with the exhibition association.

"But experience has shown that it has been a very great success."

Although the concert series cost about $750,000 to produce and grossed about $765,000 in ticket revenue, it has been credited with being the major promotional draw for the entire event.

Klondike Days drew 600,614 persons through the turnstiles, 7,165 more than last year and only the second time in the history of the 14-year-old festival that more than 600,000 persons have visited the grounds.

And participation in almost all other areas was up this year, despite some rainy weather.

**SLUMP**

In contrast, attendance at the Calgary Stampede — where no major entertainers were brought in — slumped to 370,641, a decrease of more than 100,000 from 1974.

In Saskatoon, entertainers such as Pat Boone, Lawrence Welk and Dorma Fargo drew maximum crowds of about 10,000, brought in on the exposition's new entertainment budget of about 100,000.

On the other hand, Buffalo Days in Regina recorded large grandstand attendance with a belly entertainment package that included Bobby Vinton, Bill Cosby, Lawrence Welk and the Ruehman-Turner Overdrive.

It all goes to show that the public wants entertainment and is willing to pay for it, Owen said.

Although unable to obtain all the stars initially requested, Edmonton ended up with a star performance for each day of the 10-day event, with 5 p.m. and 9 p.m. shows scheduled most nights.

**CHARGED MORE**

The big-name stars weren't cheap. Johnny Cash charged the exhibition $52,000 for his two shows and Gladys Knight and the Pips $41,000 — much more than their normal fee.

"Big-name entertainers don't usually want one-night engagements, so they charge a large fee," Owen said.

"But the exhibition association wanted to come up with a varied package that would have wide public appeal."

It is virtually impossible to hire "the really big people" like Elvis or Sinatra without "giving away the coliseum," said Bob Vincent, the Los Angeles entrepreneur hired to produce the show.

"However, by negotiating and buying carefully, you can still do very well."

## Anka: A musical everyman

Plays at Forum

By JUAN RODRIGUEZ
for The Gazette

The success story of Paul Anka, who sang before over 14,000 people at the Forum last night, is one of the most remarkable in the music business.

He burst upon the hit parade in the original rock 'n' roll era of the 1950s at the age of 15 with his self-penned song Diana. He continued with a string of hits but, unlike other rock 'n' rollers of the period, he didn't fade into obscurity as long-haired rock replaced the greasy kid stuff. Anka had already gone "legit" by playing top nightclubs and writing songs for others (Sinatra's My Way being the obvious example). Although he was missing from the charts through most of the 1960s, he was a millionaire songwriter.

**VENGEANCE**

Now 33, Anka is back on the hit parade with a vengeance. Rather than adopt the rock 'n' roll revival pose, he has become an everyman of the contemporary pop-rock scene. His records feature all the modern arrangements, and he's been able to appeal to his generation not by reminding them of the past but by moving forward. There are the people that did not stop listening to pop music even as they were raising teenagers of their own, and Anka seems to speak for them.

He stood up for parenthood in his comeback hit, Having My Baby, and monogamy in the follow-up One Man Woman. His songs reflect determination and self-satisfaction, qualities he exploits expertly in his songwriting.

**PROFESSIONAL**

Last night, his mood was one of triumph that "his way" was the right one. He referred to a rock 'n' roll show he had played at the Forum in 1959 with the late Buddy Holly and the Everly Brothers, but his own golden oldies consumed barely five minutes of his performance. He concentrated on a melange of his new hits, songs he had written for others, and a few contemporary standards.

Anka came through, of course, as the consummate professional. He sauntered about the stage with the air of a man who has most definitely made it; he's not even afraid to betray a touch of arrogance. His vocal style worked mainly on bombast; his voice had little range but instead flourished on energy. He plunked away at the piano and waved his arms at his orchestra (directed by Johnny Harris), and he presented his "discovery" Odia Coates, a soul-style singer whose hit song, Don't Leave Me In The Morning, he wrote.

The show started 85 minutes late (the star had got caught in traffic was the official reason), so Anka commandeered the entire program non-stop. He seemed to relish the challenge, but that's really what Anka's music is all about. It's not brilliant, but it's brilliantly facile and done to perfection.

## Actress dies, funeral today

MONTREAL — (CP) — Funeral services will be held today for Montreal actress Juliette Beliveau, 85, who died Tuesday at the Sainte-Germaine-Cousin Institute for the chronically ill.

Mrs. Beliveau had been at the institute for the last seven years as being from paralysis.

During her 60-year career Mrs. Beliveau was leading actress many plays including a well-known role in Ti-Coq by Gratien Gelinas.

She worked on radio shows, performed on television and acted in many movies including Le pain du Jour.

Mrs. Beliveau, nicknamed by Montrealers "La P'tite Beliveau" because of her small stature, was just under five feet tall and weighed only 80 pounds.

Funeral services will be held at Saint Viateur church in suburban Outremont.

## Sweden keeps overall lead in sail meet

COPENHAGEN, Denmark — (CP) — Canadians had their problems in the fourth race of the world Tornado sailing championship yesterday as Jorg Spengler of West Germany continued to hold the overall lead.

Peter and Jorgen Kilnt of Sweden won the fourth race with Larry Woods of Winona, Ont., and crew Mike de la Roche of Kingston, Ont., placing 14th.

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